



HandBook

MUSTGEN 2024



Moving
Statues Toward
Gender Equality



Finanziato
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introduction

The project '**Moving Statues Towards Gender Equality**' (**MuST GEn**) is an initiative funded within the framework of the Erasmus+ Small-scale partnerships in youth programme (KA210-YOU), with the support of the National Youth Agency and the European Union. Started in September 2023 and ended in September 2024, the project was implemented in cooperation between two partner organisations: the Italian social promotion association **MICCE APS** and the Greek association **ROES COOP**.



The **main objective** of MuST GEn is to create and disseminate **an educational pathway that, through artistic language, raises young people's awareness of gender stereotypes and promotes gender equality**. In the countries of the partner associations, Italy and Greece, numerous obstacles persist that prevent us from defining our societies as truly inclusive. According to the Council of Europe Gender Equality Strategy 2018-2023, in some Italian regions up to 50 per cent of men consider violence against women acceptable under certain circumstances, while in Greece, in line with a worrying trend in other European countries, domestic violence increased significantly during the pandemic period.

MuST GEn aims to address these gender inequalities, focusing in particular on stereotypes linking sexism, violence against women and hegemonic masculinity.

The specific objectives of the project are three:

1. TRAINING OF YOUTH WORKERS

Educating young people who work or aspire to work in educational, cultural and social contexts, with the aim of creating non-formal education paths on inclusivity and gender equality, starting from the observation of public statuary in cities.

2. ENHANCEMENT OF ART AS AN EDUCATIONAL TOOL

Promoting art as a universal language capable of awakening interest and participation in the public life of the EU, using it as a tool for change and raising awareness on social issues among young people.

3. YOUTH INVOLVEMENT IN GENDER EQUALITY REFLECTION

To encourage young people to actively participate in artistic-performance reflection on gender equality through an innovative non-formal education methodology.

The MuST GEn project addresses the horizontal priority of Inclusion and Diversity by offering young people a necessary space for reflection on gender issues, promoting active participation in the recognition of diversity and the promotion of tolerance through artistic language.

To achieve these objectives, the **theme of public statuary** was chosen, which responds to several motivations:

Reaffirming the Link between Public Space and the Individual

In a post-pandemic context, the goal is not simply a return to normality, but an opportunity to reinvent our relationship with the city's shared assets. **Statuary** is interpreted as a 'lens' through which to **reflect on gender inequalities** in our history (often referred to as 'his-story'), collective memory and representations in public space.

Deepening the Pedagogical and Artistic Value of Statuary

Statues in public space are predominantly male and made by male artists. When they depict female figures, they are often religious or allegorical. Male-centric representation in public space is a fact, although often masked by a false neutrality. As MICCE and ROES, we are aware of the educational importance of offering **diverse representations in public space** and making it truly inclusive for those excluded from the historical narrative, starting with women.

Critically Enhancing the Artistic Heritage of Italy and Greece

Both countries boast an extraordinary artistic heritage, which must be critically enhanced. **Valuing artistic heritage does not mean erasing the symbolism** and collective memory it represents, but questioning it, understanding its relationship with the present and, if necessary, redefining it through contemporary artistic languages, starting with the performing arts.

Through this handbook, we aim to provide a practical and theoretical resource for all those who want to actively contribute to the construction of a more equitable and inclusive society, using art as a tool for reflection and change.



Happy reading!

Need analysis



In the statistics of the Gender Equality Index compiled by the EIGE (2019), both **Italy and Greece are among the EU states with the lowest values for gender inequality** (Greece is last) in almost all the fields measured, from work to health to education and knowledge. In this area, both states have not marked any improvement since 2018 (Italy in particular has worsened by 6.3% in just one year). Considering also that according to Eurydice data (2020) Italy and Greece are the EU states that spend the least on education (7.9% and 8.2% of the national budget respectively). The MuST GEn project wants to reaffirm how education, both formal and non-formal, is the field in which the civic and social consciousness of European citizens is formed and is the field in which it is most important to invest with projects for the prevention of inequalities. In particular, the project tries to respond to the **lack of transversal gender education** and seeks to intervene with **active teaching methodologies to integrate formal education with non-formal and artistic education**.

In preparation for the Joint Staff Meeting, the two partner associations collaborated on **two short researches focused on public statuary in Italy and Greece**, with a special focus on the territories of Bologna and Athens. These researches proved fundamental not only to analyse in detail the representation and perception of public space in the two specific contexts, but also to deepen the mutual knowledge of the territories examined. The partners therefore agreed to develop a shared index, structured to ensure a fair and coherent comparison of contents.

The index was articulated as follows:

1. Urban and public space contexts (Italy / Greece)

1. Living the public space (Bologna / Athens)
2. The public space from a gendered perspective

2. Research on local Female statuary (Bologna / Athens)

1. Sculpture representations in Bologna / Female representation in Greek classical art
2. Mapping and researching female statuary in contemporary Bologna/Mapping and researching female statuary in contemporary Athens
1. Conclusions & Observations

3. Expected cultural and social impact

The preparation of the research is a crucial step in the planning of a MuST GEn workshop. This initial phase is essential to provide the youth workers with a deep knowledge of the historical-artistic context of the territory where the workshop intervention will take place. Through an **accurate analysis of the local context**, youth workers can identify statues and public representations in general that can be integrated into the creative path of the workshop, enriching both the educational and artistic experience of the participants. The research not only provides useful information for the design of artistic activities, but also becomes a moment of awareness and sensitisation for the youth workers. Therefore, the **choice of artistic elements to be analysed and used during the workshop** is facilitated, but also **the identification of the most suitable public areas to host the final performance is fundamental**. These spaces will act as real open-air stages, allowing an effective and impactful involvement of the local community, creating a dialogue between art, public space and its inhabitants.

Desk research represents one of the foundations on which to build the MuST GEn workshop, allowing it to operate with a deep awareness of the local context and to fully exploit the specificities of the territory. This preliminary research process is essential not only to ensure that creative activities are fully integrated into the urban and cultural fabric, but also to provide a solid basis for critical reflection on gender issues. Through a careful analysis of the public statuary and representations present in the city context, desk research makes it possible to identify symbols and narratives that reflect the gender stereotypes specific to the town or territorial area in which the workshop will take place. This **first step** is crucial in order **to subsequently initiate a process of reflection on gender representation with the youth participants during the workshop**, who will examine how the images and sculptures present in their public space contribute to the construction of a typology of social narratives of gender.

For youth workers, preliminary research allows them to gain an in-depth understanding of the social, cultural and historical context of the areas in which they work by analysing the public representations and symbols present in local communities. This type of analysis **helps youth workers to update or expand their knowledge** to be able to deal with these issues competently and sensitively, **identifying gender stereotypes rooted in the public space** and better understanding the perceptions of masculinity and femininity that influence young people. **Information and knowledge** that can be used not only in MuST GEn workshops, but **also integrated into other educational programmes** capable of stimulating critical reflection and challenging existing prejudices in a conscious and informed manner.

Desk research, therefore, not only provides a theoretical and practical basis for addressing gender issues, but also **enables youth workers to design interventions** that reflect and enhance the local context, ensuring greater relevance and impact of the proposed activities.

For the young participants, the **MuST GEn workshop** is therefore a moment of non-formal reflection deeply rooted in the reality that surrounds them. **Knowing how public representations in their environment contribute to the construction of gender stereotypes allows young people to critically reflect on their everyday experiences.** Starting with the analysis of statues, public artworks and other forms of visual representation in their urban spaces provides a concrete starting point for exploring complex issues such as gender equality and gender-based violence. Identifying specific spaces within the community ensures that the proposed activity is not only artistically relevant but also culturally and socially meaningful for the participants. In this way, the **workshop becomes a powerful tool to engage young people in an active and participatory learning process rooted in their local realities and oriented towards social change.**

The performance is an important moment for the **recognition and validation** of the young participants' journey. The public presentation is a chance to express their ideas and reflections, giving **visibility to the results of their commitment and creative work.** The involvement of the public during and after the performance allows for greater awareness and valuable feedback, which can be used to assess the impact of the workshop and to further improve future applications. The opportunity to receive **feedback from the audience** contributes to open dialogue and ongoing reflection on gender issues, enriching the participants' experience and amplifying the workshop's effectiveness to a wider audience.

Participants will thus be offered **a new and different lens** through which to observe reality, encouraging a deeper understanding of gender dynamics and inequalities in society.

Joint Staff Meeting


The **Joint Staff Meeting (JSM)**, which took place at the beginning of February 2024 in Bologna, was the main action of the MuST GEn project, constituting a crucial moment for the meeting and exchange between the two project partners. Two members of the Greek ROES association came to Italy to attend this event, with the aim of sharing thoughts and practices on the workshop that would later be implemented with the young people.

The JSM was **designed to include desk research activities, preparation and implementation of the meeting** itself, involving professional figures operating in different fields, to ensure a plurality of perspectives in the discussion and construction of the workshop, including project managers, gender equality experts, youth workers, cultural operators, and representatives of associations and communities. The activities took place in peer-to-peer mode, ensuring direct and constructive interaction between the participants.

This activity was of fundamental importance for the realisation of the project's objectives, representing its beating heart, as during the JSM the **definition and development of the MuST GEn methodology**, an innovative methodology of creative animation, intended for young people, to combat gender stereotypes and discrimination, was chorally achieved.

Arranging a meeting with external and local realities is a fundamental step to enrich the MuST GEn workshop, as it **allows for the integration of different points of view** and discussion on relevant topics such as the use of artistic languages and the public representation of the territory. These meetings, which involve local associations, cultural bodies, sector experts and community representatives, represent a moment of exchange and critical reflection, where dialogue between participants allows new perspectives and creative approaches to be explored.

The discussion is not limited to theoretical aspects, but focuses on concrete experiences linked to the territory, thus **promoting a direct connection between art, activism and local reality**. Moreover, these moments foster the creation of a network of contacts and collaborations that strengthen the workshop moment, ensuring greater attention from local actors and institutions. Involving external agents not only broadens the scope of the project, but also contributes to consolidating a sense of belonging and collective participation, giving space for new insights and increasing the impact of the proposed activities. The presence of these **external stakeholders** also **guarantees validation of the methodology** used and the practices adopted, ensuring greater effectiveness of the actions and continuity over time even beyond the duration of the project itself.



Workshop




with results

The **MuST GEn workshop**, the heart of the project and an application pilot of the MuST GEn approach, took place in Athens, coordinated by the partner ROES. This event **represented an important testing phase of the MuST GEn methodology**, contributing significantly to the final drafting of this handbook. The realisation of the laboratory followed the Joint Staff Meeting, a meeting of the partner organisations and associations of the city of Bologna, which allowed to share ideas and strategies for the implementation of the laboratory.

CALL FOR PARTICIPANTS

Roes and MICCE issued a call for participants, aimed at young people from Athens.

The call included an INFOPACK containing all the information needed to participate and contact details. The publication of a call for participants is a crucial step if the workshop is to be extended to a wider audience of young people:

-  **1. Creating a heterogeneous and inclusive group:** a well-structured call guarantees the participation of people from different backgrounds, both geographically and socio-culturally. This **heterogeneity is essential to enrich the debate and stimulate the exchange of ideas**, offering a plurality of perspectives on gender and identity issues. Involving people who are already sensitised, who wish to learn more or who are completely unfamiliar with the topic.
-  **2. Empowerment of participants:** participating from the beginning, through an active selection process, helps **young people to feel valued** and part of the workshop. This involvement makes them more responsible and involved in the activities, increasing their motivation and sense of belonging.
-  **3. Dissemination and visibility of the project:** the call also represents **a moment of promotion** of the themes themselves, helping to spread the MuST GEn methodology and its objectives to a wider audience. Reaching a wide audience of potential participants facilitates the expansion of the network and the message of gender equality.

APPLICATION OF THE MUST GEN APPROACH

In the context of an artistic workshop such as the pilot workshop in Athens, the final performance is the culmination of the creative and reflective process developed by the young participants.

Starting from the work carried out in the room, which included improvisation exercises and moments of collective restitution, the **participants are guided to transfer what they have learnt into the public space chosen for the performance.**

The role of the trainer is fundamental in this phase, as he or she **coordinates the assembly of the performance and keeps the group focused on the chosen theme**, which in the case of MuST GEn concerns representation and gender inequalities. A concrete example of this approach was realised during the pilot workshop in Athens. On that occasion, in order to increase the involvement of the audience and make the message more immediate, coloured sheets were prepared with writing on them containing key questions that emerged during the workshop.

These sheets were then pasted on the pavement of the square chosen as the performance venue, creating a direct interaction with spectators and passers-by. The questions stimulated reflection and confrontation with the theme of the performance, which aimed to raise public awareness of gender issues. This device allowed the performers to create an implicit dialogue with the audience, who did not just watch passively but were invited to actively reflect on issues such as sexism and the perception of gender roles in society.

The performance was thus not only an artistic demonstration, but also **a moment of social interaction** and participation, combining **performance art and cultural activism.**

Application of the MuST GEn approach:

1. EMPATHISE AND DEFINE

The **first day** was dedicated to the **meeting between the youth workers and the young people**. The youth workers and the organisation's staff introduced the project and invited the young people to introduce themselves.

To get straight into the heart of the workshop, the trainer based this first meeting on the **use of the body in a free way**.

The **project idea was explained** to the young people, where the project idea came from, the ideas gathered in the Joint Staff meeting and the foundations were laid for the following days for effective collaboration.



2. IDEATE AND PROTOTYPE

On the next **three workshop days**, the **participants explored gender issues related to statuary representation** in their city. The workshops were conducted both in the dance space and in the urban context in order to make the performance site-specific. Participants developed a shared artistic restitution of each proposed activity, stimulating critical thinking and creativity. In addition to the hours dedicated to training, it was also very important to **take care of convivial moments to encourage spontaneous dialogue** between the participants and discussion on the project's themes.



Application of the MuSTgen approach:

3. TEST THE SOLUTIONS: PERFORMANCE

One day was held to give back to the public, during which an artistic **performance developed by the participants** and led by the trainer was presented.

This event attracted a diverse audience, including young people, adults and families from the area.

An inspection was made in advance to identify the location for the performance.

In our case the choice fell on Klafthmonos Sq., a square in the central area of Athens characterised by the presence of the large statue of National Reconciliation, 3 large human figures supporting each other, representing the reconciliation that followed the Greek Civil War (1946-1949) between the communist side and the Greek army.





Project Results

On the basis of the work carried out during the Joint Staff Meeting (JSM) and the MuST GEn project as a whole, the main results obtained can be divided into several categories, each of which reflects the objectives of the project:

1

Development of an Innovative Methodology

Development of the MuST GEn approach: thanks to the JSM, a specific methodology was defined to address the issue of gender stereotypes through art and the observation of public statuary. This methodology was co-created by the partners and based on non-formal education practices.

Creation of a Framework for Workshops: a detailed framework for future workshops was developed, which will be used and tested in the pilot workshop in Athens.

2

Training and Capacity

Capacity Building for Youth Workers: the JSM provided an important training opportunity for the youth workers involved, improving their skills in the use of artistic languages to promote gender equality.

3

Production of Teaching Materials

Drafting of Research Dossier: a detailed dossier was created to document the research carried out on statuary and its connection to gender equality, both in Bologna and Athens. This document is a valuable resource for future awareness-raising and training activities.

Handbook design: the results of the JSM and the methodologies developed will feed into the production of the handbook, which will serve as a guide for other youth workers, providing practical and theoretical tools to combat gender stereotypes.

4

Community Involvement and Networking

Collaboration with Local Associations: meeting with associations such as CUI Casa delle Donne, Il Cassero LGBTQIA+ Center and Hamelin strengthened networking between local and international organizations, creating a supportive ecosystem around the project.

Awareness-raising and Advocacy: through public meetings and assemblies, the project raised awareness on crucial issues such as gender equality and gender representation in public space, involving local stakeholders and promoting public debate.

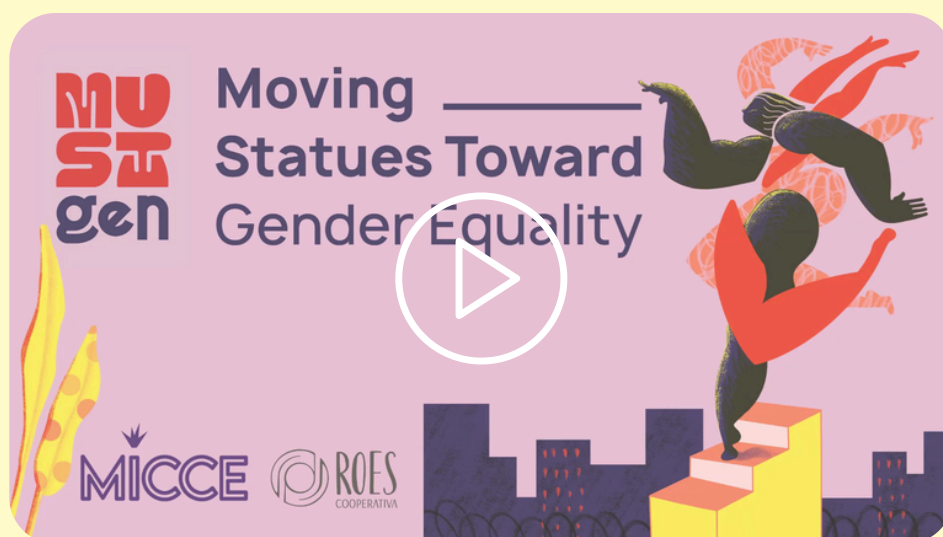
5

Long-Term Impact

Diffusion of Methodology: the methodology developed will not only be tested and refined, but also disseminated to a large number of youth workers, ensuring a lasting impact in combating gender stereotypes through artistic means.

Creation of a Replicable Model: the project produced a model of intervention that can be replicated in other contexts and countries, broadening the scope of the project's impact and promoting gender equality on a wider scale.

Discover the impressions of the participants of the first pilot test



Must Gen Workshop

Guidelines

How to prepare MUSTGEN workshop

Preparation

1

Research on local
public representation
& photographic
documentation

Empathise and Define

2

Exploration and
connection through
body and space

Ideate and Prototype

3

Become moving statues

Test the Solution

4

Exploration and
connection through
body and space

In addition:

**Meet your locals!
Call for participants!**

1

Preparation

1. Research on local public representation

1.1 Desk research

Desk research is fundamental because it provides a **solid theoretical and practical basis** on which to build artistic and reflective activities. Analysing gender representation in the public statuary of one's own city allows one to understand how gender is depicted in public space, offering critical insights into stereotypes and inequalities. This research **allows for the identification of specific examples to be used in the workshop, creating a link between the local context and the gender equality issues** that will be explored during the activities, facilitating an informed and conscious dialogue.

HOW TO DO IT:

1. **Gather sources:** search for academic articles, association reports and local data on monuments in your city or neighbourhood. Use online databases and archives for historical and socio-cultural information.
2. **Critically analyse:** in view of the meetings with young people, it is useful to carry out with the youth workers who will lead the workshop an initial assessment of how the statues represent gender and whether they reinforce or challenge stereotypes, analysing the symbolism behind the figures and their impact in the social context.

3. **Organise the data:** structure the information in a report, collecting the mapping of the statues, observations and analyses on the gender issue, to offer suggestions for workshop activities. Here is an example of an index that can help you with **data collection:**

1. Urban and public spaces

- a. Living the public space in [your city]
- b. The public space from a gendered perspective

2. Research on local female statues

- a. Mapping and researching female statuary in [your city/ neighbourhood].
- b. Observations and conclusions

3. Annexes - photographic documentation of the statues

Additions: MEET YOUR LOCALS!

The possibility to **organise a meeting with local communities during the MuST GEN workshop is a highly recommended** option to enrich the training course. Organising at least one meeting allows you to integrate a plurality of perspectives and to directly confront local realities on crucial issues such as public representation, the use of artistic languages and the fight against gender stereotypes in the territory.

By actively involving local associations, sector experts and community representatives, it is possible not only to **stimulate a critical debate**, but also to create a network of contacts and possible collaborations. Such moments favour an **exchange of concrete experiences**, which can be a further enrichment for educators and strengthen the link with the local context.

Although the meeting with local communities is optional, its inclusion can broaden the scope of the workshop and consolidate the dialogue between art, activism and society.

Preparation of photographic materials

Photographic materials are essential for the workshop because they provide a **concrete visual support to stimulate critical reflection** on gender representation in public space. Through the images of statues and public artworks, participants can directly analyse postures, expressions, and symbolism, evaluating how figures are portrayed. This visual comparison allows for the exploration of gender stereotypes, highlighting inequalities or implicit social roles, and to initiate constructive debate on these issues. The photos facilitate the participants' interaction with the physical and cultural space, leading them to reflect and preparing them for reinterpretation during the artistic and performative activities of the workshop.

HOW TO DO IT:

To prepare the photographic materials for the workshop, it is important to follow a few key steps:

- 1. Identify subjects:** select relevant statues and public works, both male and female, present in the urban context of reference and identified with desk research. Choose statues that can stimulate critical reflections on gender representation.
- 2. Photograph with attention to detail:** take photos from different angles, focusing not only on the whole figure but also on significant details (posture, expressions, symbolic elements) that you think could be useful for reflection and discussion during the workshop.
- 3. Spatial context:** In addition to the statue itself, photograph its surroundings to document the context in which it is placed and how it interacts with the public space.
- 4. Archive and catalogue:** Organise the photographs by theme or location, creating a descriptive card for each image that includes the name of the work, the location, the artist, and any historical or cultural information related to the statue and useful for discussion.
- 5. Print and prepare for viewing:** Make sure to print the images (A4 size is best).

Additions: **CALL FOR PARTICIPANTS!**

Opening a **call for participants** is a **valuable option** to **enrich the MuST GEn workshop**, especially if you do not already have a defined group of young people. Issuing a call allows you to open the project to a wider variety of young people, **ensuring the participation of people with different backgrounds, experiences and perspectives**, who can contribute significantly to the dynamic of the workshop.

Although optional, the call for participants broadens the scope of the workshop, offering the opportunity to include new perspectives and establish deeper connections with an external audience. In this way, the workshop opens up to new influences and stimuli, increasing the impact of the activities and the ability to reach a wider audience.

HOW TO DO IT:

On the following page you will find some useful tips on how to write an information pack to be included in the call for participants of the MuST GEn project.

It is important to structure the call for participants taking into account your logistical and organisational needs. However, we recommend to form a group of at least 10 young people in order to ensure a diverse and dynamic experience for all participants.

The daily plan and the overall duration of the workshop can be adapted to the needs of your organisation. However, we recommend a minimum of 1 day for the icebreaker activity, 3 days for the training and 1 day for the final performance (preferably on consecutive days).

Contact us to use the official MuST GEn logo!



**Moving _____
Statues Toward
Gender Equality**

In a world where statues stand silent, telling tales of a history written in stone, we are called to question:

What stories do these figures tell us about gender? How do societal narratives shape our gender identity, and who could we become if we sculpted our own roles beyond these stone-cast expectations?

MuST GEn invites you to reflect on these questions and take action. Our aim is to challenge the conventional narratives often found in public spaces and to transform them through a gender-inclusive lens.

Are you ready to take the stage and transform public spaces through collective action?

Join us as we reshape our shared environments by revealing the untold stories of gender and identity.

Why is MuST GEn Important?

Too often, our public spaces tell only one side of the story, sidelining the diverse experiences of gender identities and expressions. MuST GEn exists to challenge this imbalance by uncovering hidden layers of history and asking:

What more can our public spaces say?

We believe in creating spaces that reflect the richness of human experiences, particularly those of underrepresented genders and identities.

Who Can Participate?

We encourage young people between the ages of 14 and 18 to take part in this transformative experience. Priority will be given to participants with fewer opportunities.

DO YOU WANT TO MONITOR YOUR IMPACT?

Here you can find an evaluation template to distribute to the participants:

[HERE](#) the template

2

Empathise and Define

The following are exercises already tried out during the MuST GEn pilot workshop.

The aim of this collection is to provide an initial list of useful activities for future workshops. **Most of the exercises are inspired by dance, dance theatre and physical theatre.** Each set of exercises is accompanied by a restitution, which may consist of manual artistic work or a shared reflection.

All exercises involve the use of music. The conductor will be responsible for creating a playlist to be used throughout the workshop.

EXPLORATION AND CONNECTION THROUGH BODY AND SPACE

Introduction and warm-up exercises

AIM

To help participants get to know each other, explore the boundaries of their own bodies and their relationship with each other on a physical level.

1

FREE WARM-UP IN SPACE

MATERIALS

Speakers for music and
comfortable clothing



1 hour

Free exploration of one's own body movements in space, initially without contact with others and later coming into contact with other participants. The leader proposes to focus on breathing and regulates the speed of the group through non-verbal cues by actively participating in the group warm-up.

EXPLORATION AND CONNECTION THROUGH BODY AND SPACE

2 EXPLORATION OF SPACE IN PAIRS

MATERIALS

Speakers for music and comfortable clothing



30 minutes

The group is divided into pairs. Each pair seeks their own way of making contact but without touching each other by exploring the boundaries of each other's personal space, entering into a relationship through movement towards each other and in space.

3 GUIDING EXERCISE

MATERIALS

Speakers for music and comfortable clothing



30 minutes

A person stands in the centre experimenting with movements in space and the 'guide' person accompanies them in this experimentation by touching them very lightly and gently on the chest.

The person being moved can make other movements and do what they want. If there is a person who feels uncomfortable in this exercise, one can avoid touching the person and only indicate the movements with hand movements at a short distance from the body.

People keep the movement unaccompanied in space.

3

Ideate and Prototype

BECOME MOVING STATUES

Exercises focusing on the theme of statuary

AIM

Observation of female statues in order to explore through one's own body the emotions and moods suggested by the statues' poses.

1

ENTERING INTO A RELATIONSHIP WITH THE STATUE

MATERIALS

A4 photographs of the statues, post-it notes and markers, speakers for music, comfortable clothing



1½ hours

We start the exercise with a series of photographs of the statues (A4 size) placed on the floor. Each participant will have the opportunity to choose one photo to hang on the wall. After fixing it, we will focus on observing the statues from different distances, noting how perception changes depending on the position. It is important to observe the picture as a whole and then focus on specific details. One chooses a detail to focus on.

Participants start moving backwards, always keeping their attention on the chosen detail. The aim is to find a meaningful way to relate to the statue through movement.

Participants experience alone in the space the 'embodiment' of the statue from the chosen detail.

Divided into two groups (one acting and one observing) the participants show their bodily research in relation to the chosen statue in an improvisation.

Finally, the members of the observing group jot down words and impressions on post-it notes about the performers' improvisations, sticking their writings in front of the images of the statues. In this way, a visual and verbal dialogue is created that will enrich the overall experience.

BECOME MOVING STATUES

2

COLLAGE

MATERIALS

Large poster board, scissors, markers, cardboard, glue, magazines



45 minutes

After the individual observation and embodiment exercise has been carried out and the images are hung on the wall with the participants' reflections, a collective restitution of the improvisation experience is initiated to background music.

A large poster board is placed in the centre of the room, scissors, cards, magazines, markers of various colours are provided, and the participants together compose a collage of their experience with the aim of bringing out the reflections that have arisen.

3

OPPOSITES

MATERIALS

Speakers for music and comfortable clothing



30 minutes

With respect to the sensations arising from the bodily research on the statue, an attempt is made to work on the opposites starting from the emotions felt during the exploration phase (e.g. solitude/openness darkness/light silence/noise). In pairs, the opposite sensations are experienced in the body. One member of the pair leads and the other mirrors him/her by exaggerating or minimising the feeling, creating a dialogue.

4

Test the Solution

REHEARSAL AND PUBLIC PERFORMANCE

Exercises preparatory to the creation of the performance

AIM

Gather suggestions from the observation of the external space and select contents of improvisations that are significant for the performance

1

CITY WALK

MATERIALS

Notepads and pens



2 hours

The conductor proposes a walk through the city to explore the statues that surround us, inviting participants to move freely through the city streets and to take notes on the statues they encounter and the city space, taking note of the sensations they experience and trying to observe the space from a gender perspective.

Questions to encourage observation can be as follows: what feelings do I get from the statue I encounter? what do I notice around the public space surrounding the statue? what attitude do the citizens have towards the statue? what could there be instead of the statue?

After the walks, the leader proposes a moment of restitution regarding the sensations felt by the participants.

REHEARSAL AND PUBLIC PERFORMANCE

2

WORKING WITH THE OBJECT

MATERIALS

Everyday objects,
preferably clothing e.g.
a shirt, music

1 hours

Each participant is asked to bring an object (in our case a shirt). The object represents for the participant a partner with whom to interact, bringing out the feelings related to gender explored during the previous days of the workshop. The exercise is carried out in two phases:

- observation of the object and interaction
- improvisation on music with object

The exercise is also offered in pairs to encourage sharing between participants through object-mediated body language.

Starting from these improvisations, some contents that will be part of the performance are deepened and selected.

3

IMPROVISATION AT THE PERFORMANCE VENUE

MATERIALS

Everyday objects,
preferably clothing e.g.
a shirt, music

2 hours

Starting with the work done in the studio, the young participants are taken to the chosen performance venue and collectively create the performance montage using the improvisation and restitution materials created during the workshop. The trainer has the role of coordinating this creative process and bringing the group back to the focus chosen to be investigated in the performance.

Example from the pilot workshop held in Athens!

In our case, to make the performance more impactful and engaging, **coloured sheets were prepared** with the main questions that defined the theme of the performance written on them.

In preparation for the performance, the sheets were pasted in the square so that spectators and passers-by could read the questions and interface with them during the performance.



Music suggestion!

Loud places by Jamie xx

Baby C'est Vous by Sylvie Vartan

My heart's in the Highlands by Else Torp &
Christopher Bowers Broadbent

Walls by Rival Consoles

Partygirl by Michelle Gurevich

Boarding Space Pads by Lukas Bueno Jr



Stay updated with MUST GEN latest news and activities
by following the project page on social media:



@mustgen_project



Moving Statues Toward Gender Equality - MUST GEN

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